

MUSIC - UNIVERSITY OF TORONTO



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Torelli, Giuseppe
[Concerti musicali. No. 2,
Sinfonia

M.
1145
T7
op.6
no.2

PERLEN ALTER KAMMERMUSIK

herausgegeben von

ARNOLD SCHERING

Giuseppe Torelli

Sinfonia (E-Moll)

Aus „Concerti musicali“, op.6. Bologna, 1698.

für Streichquartett und Klavier (oder Orgel).

C. F. KAHNT

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PERLEN ALTER KAMMERMUSIK

DEUTSCHER UND ITALIENISCHER MEISTER

Nach den Originalen für den praktischen Gebrauch bearbeitet und herausgegeben von

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* *Corelli, Arcangelo*, Concerto grosso Nr. 3 C-Moll (1712).
Für 2 Solo-Violen, Solo-Violoncello, Streichorchester und Klavier.

* *Corelli, Arcangelo*, Weihnachtskonzert (Concerto grosso Nr. 8 & 1712). Für 2 Solo-Violen, Solo-Violoncello, 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier. Kleine Partitur M. 1.50.

Corelli, Arcangelo, Pastorale aus dem Weihnachtskonzert (Concerto grosso Nr. 8). [Einzeln.]

Corelli, Arcangelo, Pastorale aus dem Weihnachtskonzert.
Für Violine und Klavier, Orgel oder Harmonium.

Fischer, Johann, Festliche Suite aus „Le journal du printemps“ (1695).

Für 2 Violinen, Viola, Violoncello (Kontrabaß), Klavier (Oboen und Trompeten ad lib.).

Franck, Melchior, Zwei sechsstimmige Intradn (1608).
Für 3 Violinen, 2 Violon und Violoncello (Kontrabaß).

* *Geminiani, Francesco*, Op. 3 Nr. 5 (um 1735). Concerto grosso B-dur für 2 Solo-Violen, Solo-Viola, Solo-Violoncello, Streichquintett und Klavier.

* *Händel, Georg Friedrich*, Konzert F-Dur in zwei Sätzen (um 1715). *Allegro moderato. Alla hornpipe.*
Für Streichorchester, Oboen, Fagott, Hörner und Klavier.

Händel, Georg Friedrich, Weihnachts-Pastorale aus dem „Messias“. Für 3 Violinen, Viola, Violoncello (Kontrabaß) und Klavier oder Orgel (oder für 2 Violinen und Klavier).

Händel, Georg Friedrich, Ouverture zu „Theodora“ (1749).
Für 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier.

Händel, Georg Friedrich, Ouverture zum Oratorium „Herakles“ (1744).
Für 2 Violinen, Viola, Violoncello (Kontrabaß), 2 Oboen und Klavier.

Händel, Georg Friedrich, Festliche Ouverture B-Dur (1748).
(Zum Oratorium „Salomo“.) Für 2 Violinen, Viola, Violoncello (Kontrabaß), 2 Oboen (ad lib.) und Klavier.

Händel, Georg Friedrich, „Mirtillo-Suite“, ausgewählte Sätze a. d. Oper „Il pastor fido“ (1734). Für Streichorchester, Flöte, 2 Oboen (oder Soloviolen) und Klavier.

* *Hasse, Johann Adolf*, Ouverture zur Oper „Euristeo“ (1732).
Für Streichorchester und Klavier.

Haßler, Hans Leo, Zwei sechsstimmige Intradn (1601).
Für 3 Violinen, 2 Violon und Violoncello (Kontrabaß).

* *Krieger, Joh. Phil.*, Suite aus „Lustige Feldmusic“ (1704).
Ouverture. Air-Menuet. Air-Fantasie. Marche. Chaconne. Menuet.
Für 2 Violinen, Viola und Violoncello (Kontrabaß).

* *Locatelli, Pietro*, Trauersymphonie.
Für Streichquartett oder Streichorchester und Klavier (Orgel oder Harmonium).

Locatelli, Pietro, Concerto grosso Nr. 8 (F-Moll) mit Pastorale aus op. 1, 1721. Für 2 Solo-Violen, 2 Solo-Violon, Solo-Violoncello, Streichquintett und Klavier (auch mit einfacher Besetzung ausführbar.)

(Fortsetzung auf der 4. Umschlagseite)


Bei den mit * bezeichneten Werken kann auf Wunsch statt der Violastimme eine dritte Violinstimme gegeben werden

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No 6. Sinfonia

von

GIUSEPPE TORELLI.

(Aus „Concerti musicali“, Op. 6, Bologna, 1698.)

Nach dem Original bearbeitet
und zum ersten Mal herausgegeben
von A. Schering.

Allegro (moderato).

Violino I.

f energico

dim.

Violino II.

f energico

dim.

Viola.

f energico

dim.

Violoncello.

f energico

dim.

Allegro (moderato).

Klavier.

f energico

dim.

The second system of the musical score continues the composition. It consists of five staves: Violino I, Violino II, Viola, Violoncello, and Klavier. Each staff begins with a dynamic marking of *f* (forte). The Violino I and II staves have *dim.* (diminuendo) markings followed by *mf* (mezzo-forte). The Viola and Violoncello staves also have *dim.* markings followed by *mf*. The Klavier part has a *dim.* marking followed by *mf*. All staves conclude with a *cresc.* (crescendo) marking. The tempo remains *Allegro (moderato)*.

Section A, measures 1-8. The score is written for four staves (two treble and two bass). The key signature has one sharp (F#). The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The notation includes various note values, rests, and a trill (tr) in the first staff.

Section B, measures 9-16. The score continues for four staves. Dynamics include *mf*, *f* (forte), and *p*. The notation features a variety of note values and rests.

Section C, measures 17-24. The score continues for four staves. Dynamics include *cresc.* (crescendo), *f*, and *p*. The notation includes various note values, rests, and a trill (tr) in the first staff.

First system of musical notation, consisting of two systems of staves. The first system has four staves (treble, two inner, and bass). The second system has two staves (treble and bass). Dynamics include *f* (forte), *dim.* (diminuendo), *ritard.* (ritardando), and *p* (piano). The tempo marking *a tempo* appears at the end of the first system.

Second system of musical notation, consisting of two systems of staves. The first system has four staves (treble, two inner, and bass). The second system has two staves (treble and bass). Dynamics include *f* (forte), *dim.* (diminuendo), and *ritard.* (ritardando). The tempo marking *a tempo* appears at the end of the first system.

Third system of musical notation, consisting of two systems of staves. The first system has four staves (treble, two inner, and bass). The second system has two staves (treble and bass). Dynamics include *dim.* (diminuendo), *mf* (mezzo-forte), *cresc.* (crescendo), *rit.* (ritardando), and *ff* (fortissimo). The tempo marking *a tempo* appears at the end of the first system.

Adagio.

First system of the Adagio section. It consists of five staves. The top two staves are for the vocal line, with the first staff marked *mf cantabile* and the second *mf cantabile*. The bottom three staves are for the piano accompaniment, with the first staff marked *p*. The tempo is Adagio.

Adagio.

Second system of the Adagio section. It consists of two staves for the piano accompaniment, both marked *p*. The tempo is Adagio.

Third system of the Adagio section, marked 'A'. It consists of four staves. The top two staves are for the vocal line, with the first staff marked *mf dolce* and the second *p*. The bottom two staves are for the piano accompaniment, with the first staff marked *sempre p* and the second *mf*. The tempo is Adagio.

Fourth system of the Adagio section, marked 'A'. It consists of two staves for the piano accompaniment, both marked *sempre p*. The tempo is Adagio.

Fifth system of the Adagio section, marked 'B'. It consists of four staves. The top two staves are for the vocal line, with the first staff marked *f* and the second *p*. The bottom two staves are for the piano accompaniment, with the first staff marked *f* and the second *p*. The tempo is Adagio.

Sixth system of the Adagio section, marked 'B'. It consists of two staves for the piano accompaniment, both marked *p*. The tempo is Adagio.

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature has one sharp (F#). The piano part features arpeggiated chords and flowing sixteenth-note passages.

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature has one sharp (F#). The piano part features arpeggiated chords and flowing sixteenth-note passages. The lyrics "cres - cen - do" are visible.

Third system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature has one sharp (F#). The piano part features arpeggiated chords and flowing sixteenth-note passages. The lyrics "un poco rit." and "pp" are visible.

Presto.

f

sf *f*

p *mf* *f* **A**

First system of musical notation, measures 1-4. The system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The first staff has a *piu f* marking above the first measure. The second staff has a *piu f* marking above the second measure. The third staff has a *piu f* marking above the second measure. The fourth staff has a *piu f* marking above the second measure. The first measure of the first staff is marked *ff* and the first measure of the second staff is marked *ff*. The first measure of the third staff is marked *ff* and the first measure of the fourth staff is marked *ff*.

Second system of musical notation, measures 5-8. The system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The first staff has a *sf* marking above the fifth measure. The second staff has a *sf* marking above the fifth measure. The third staff has a *sf* marking above the fifth measure. The fourth staff has a *sf* marking above the fifth measure. The first measure of the first staff is marked *sf* and the first measure of the second staff is marked *sf*. The first measure of the third staff is marked *sf* and the first measure of the fourth staff is marked *sf*.

Third system of musical notation, measures 9-12. The system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The first staff has a *p* marking above the ninth measure. The second staff has a *p* marking above the ninth measure. The third staff has a *p* marking above the ninth measure. The fourth staff has a *p* marking above the ninth measure. The first measure of the first staff is marked *p* and the first measure of the second staff is marked *p*. The first measure of the third staff is marked *p* and the first measure of the fourth staff is marked *p*. The first measure of the first staff is marked *B* and the first measure of the second staff is marked *B*. The first measure of the third staff is marked *B* and the first measure of the fourth staff is marked *B*.

p sempre *ritard.*
p sempre *ritard.*
p sempre *ritard.*
p sempre *cresc.* *ritard.*

C a tempo
f a tempo
f a tempo
f a tempo
f a tempo
f a tempo
C a tempo
f a tempo
sf

p *D*
p
p
p *D*
p

First system of musical notation, featuring a grand staff with four staves. The top staff contains a melodic line with dynamic markings *mf*, *f*, and *piu f*. The lower three staves provide harmonic support with sustained notes and chords, also marked with *mf* and *f*.

Second system of musical notation, featuring a grand staff with four staves. The top staff begins with a treble clef and a key signature change to E major, marked with a handwritten 'E' and '2'. It contains a melodic line with dynamic markings *piu f* and *fff*. The lower three staves provide harmonic support, also marked with *piu f* and *fff*.

Third system of musical notation, featuring a grand staff with four staves. The top staff contains a melodic line with dynamic markings *p*, *mf*, *cresc.*, *rit.*, and *f*. The lower three staves provide harmonic support, also marked with *p*, *mf*, *cresc.*, *rit.*, and *f*. The system concludes with a double bar line and a repeat sign.

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* *Manfredini, Francesco*, Weihnachtskonzert (Concerto grosso per il santissimo natale, 1718). 1. *Pastorale* (Weihnachtssymphonie), 2. *Largo*, 3. *Allegro*. Für 2 Solo-Violen, Streichquartett und Klavier (Orgel oder Harmonium).

Manfredini, Fr., Weihnachtssymphonie (*Pastorale* aus dem Weihnachtskonzert).
Für 2 Solo-Violen, Streichquartett und Klavier (Orgel oder Harmonium).

Marcello, Alessandro, Largo aus einem Konzert.
Für einstimmigen Violinenchor und Klavier (Orgel oder Harmonium).

Pezel, Joh., Suite aus „*Delitiae musicales* oder Lustmusic“ (1678).
Sonata. Bransle. Amener. Courante. Bal. Sarabande. Gigue. Conclusio.
Für 2 Violinen, 2 Violon, Violoncello (Kontrabaß) und Klavier.

Rosenmüller, Joh., Suite aus „*Studenten-Music*“ (1654).
Paduane. Allemande. Courante. Ballo. Sarabande.
Für 2 Violinen, 2 Violon, Violoncello (Kontrabaß) und Klavier.

* *Scarlatti, Alessandro* (1659-1725), Concerto grosso (F-Moll).
Für 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier.

Schein, Joh. Herm., Suite aus „*Banchetto musicale*“ (1617).
Paduane. Gaillarde. Courante. Allemande mit Tripla.
Für 2 Violinen, 2 Violon und Violoncello (Kontrabaß).

* *Tartini, Giuseppe*, Sinfonia pastorale (Weihnachtssymphonie)
Für 2 Violinen (Solo und Tutti), Viola, Violoncello (Kontrabaß) und Klavier.

* *Telemann, Georg Philipp*, Erste Suite (A-Moll). Aus „*VI Overtures à 4 ou 6*“ um 1730. *Ouverture. Rondo. Gavotte. Courante. Rigaudon. Forlane. Menuet.*
Für 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier.

* *Telemann, Georg Philipp*, Zweite Suite (G-Moll). Aus „*VI Overtures à 4 ou 6*“ um 1730. *Ouverture. Napolitaine. Polonaise. Murky. Menuet. Musette. Harlequinade.*
Für 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier.

* *Torelli, Giuseppe*, Sinfonia (E-Moll). Aus „*Concerti musicali*“, op. 6, Bologna 1698. Für Streichquartett und Klavier (oder Orgel).

* *Torelli, Giuseppe*, Weihnachtskonzert (Concerto a 4, in forma di Pastorale per il santissimo natale). Aus op. 8, Bologna 1709.
Für 2 Violinen (Solo und Tutti), Viola, Violoncello (Kontrabaß) und Klavier (Orgel oder Harmonium).

Vasentini, Giuseppe, Weihnachts-Pastorale (1701).
Für 2 Violinen, Violoncello (Kontrabaß) und Klavier oder Orgel.

Vivaldi, Antonio, Largo aus einer Violinsonate.
Für Violine und Klavier oder Orgel.

Vivaldi, Antonio, Largo aus einem Violinkonzert.
Für Violine und Klavier.

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